PRESS RELEASE

The Cleveland Museum of Art Public Information / 11150 East Blvd. / Cleveland, Ohio 44106 / 216 421-7340

ADVANCE SCHEDULE OF EXHIBITIONS

JULY 1984 THROUGH July 1985

ATTENTION: THIS IS A SEMI-ANNUAL PUBLICATION PLEASE RETAIN UNTIL THE JANUARY 1985 EDITION

Mailed July 15, 1984

Special Exhibitionspage	1
Prints and Drawings Exhibitionspage	
Educational Exhibitionspage	8
Other Exhibitionspage	(

CHRONOLOGICAL LISTING OF EXHIBITIONS

Through July 29

Through September 9

Through Spring 1985

Through August 5

Through November 18

August 1 - October 7

August 14 - December 2

August 14 - October 7

August 21 - October 14

September 25 - December 30

September 26 - November 4

Lepere, Legros, and Buhot p. 6

Eastward from the Rhine: Romanticism to Abstraction, 1800-1925 p. 6

Greek Island Embroidery p. 9

Focus: Fiber p. 9

Mirrors: Art and Symbol p. 9

Japanese Screens p. 3

Two Hundred Years of British Prints p. 7

Ralph Steiner Photographs p. 10

Odilon Redon: Dream Creatures and

Anemones p. 8

Transformations in Japanese Printmaking:

1800-1980 p. 7

*Dreadful Fire! Burning of the Houses of Parliament p. 3

November 6, 1984 - January 6, 1985

November 14 - December 30

November 21 - December 30

December 18, 1984 - March 10, 1985

January 22 - March 17, 1985

January 23 - March 3, 1985

February 26 - April 28, 1985

February 27 - April 21, 1985

April 3 - May 5, 1985

April 3 - June 16, 1985

April 3 - June 16, 1985

April 9 - May 26, 1985

June 12 - July 21, 1985

June 12 - August 4, 1985

Baroque Imagery p. 8

*Bernardo Cavallino of Naples, 1616-1656 p. 3

Material Matters: Fifty Years of Gifts from the Textile Arts Club p. 4

Venice p. 7

Textiles in the Daily Life of the Middle Ages p. 8

*The Work of Atget: The Ancien Regime p. 4

Kenneth Snelson: Panoramic Photographs of Venice p. 10

*Venice: The American View, 1860-1920 p. 5

Year in Review p. 5

Renaissance Drawings from the Biblioteca Ambrosiana p. 5

Barbizon Prints p. 7

The Fine Art of Graphic Design p. 8

*May Show p. 6

Focus: Fiber p. 10

*Denotes exhibitions assisted by a grant from the Ohio Arts Council.

The Museum hours are:

Tuesday10	am	to	6	pm
Wednesday10	am	to	10	pm
Thursday10	am	to	6	pm
Friday10				
Saturday9	am	to	5	pm
Sunday1	pm	to	6	pm

Closed on Mondays, New Year's Day, July 4, Thanksgiving, and Christmas.

SPECIAL EXHIBITIONS

JAPANESE SCREENS

August 1 - October 7, 1984

Limited permanent gallery space prevents the Museum from showing at any one time more than a few screens from its important Japanese collection. This exhibition offers an opportunity to see more than 30 Japanese screens from the Museum collection, ranging from subtle monochrome ink landscapes of the Muromachi period (1392-1573) to the brilliant golds and vivid colors of the decorative works of the Edo period (1615-1868). Michael Cunningham, curator of Japanese art, organized the exhibition and wrote the descriptive brochure which accompanies it as well as the September 1984 issue of the Museum Bulletin, which is devoted to Japanese screens.

*DREADFUL FIRE! BURNING OF THE HOUSES OF PARLIAMENT

September 26 - November 4, 1984

This exhibition is the first to include the majority of the works that J.M.W. Turner (1775-1851) created after the dramatic fire that destroyed the British Houses of Parliament 150 years ago on the night of October 16, 1834. Turner painted two oil versions of the fire--one is now owned by The Cleveland Museum of Art, the other by The Philadelphia Museum of Art. These two masterworks are the centerpieces of this exhibition, which places the paintings in their artistic and historical context through related paintings, watercolors, and prints. In addition to the Philadelphia painting, five watercolors are on loan from the British Museum, London, one watercolor vignette from a private collector, and a painting by an anonymous English artist from the Walters Art Gallery, Baltimore.

The exhibition and supporting materials have been organized by Evan H. Turner, director of The Cleveland Museum of Art and former director of The Philadelphia Museum of Art, and Katherine Solender, assistant curator in the department of art history and education. After its showing in Cleveland, the exhibition will be presented at The Philadelphia Museum of Art (November 16, 1984-January 4, 1985). A publication accompanies the exhibition.

*BERNARDO CAVALLINO OF NAPLES, 1616-1656

November 14 - December 30, 1984

Until the early part of the 20th century the work of the Neapolitan painter Bernardo Cavallino (1616-1656) was virtually unstudied and rarely seen. This traveling exhibition, the first to focus solely on Cavallino, is a pioneering effort to examine and study his work. More than half of the nearly 80 known Cavallino paintings on canvas and copper are included.

The Museo e Gallerie Nazionali di Capodimonte of Naples, Italy, whose collection of Cavallino paintings is unparalleled, is the chief lender to the exhibition. A small number of loans are from American museums, including The Cleveland Museum of Art, the Kimbell Art Museum, the Nelson-Atkins Museum of Art, the J. Paul Getty Museum, and the Hartford Atheneum. Loans from museums and private collections in Austria,

Canada, England, France, Germany, Poland, Scotland, Spain, Sweden, and Switzerland, are also included. The exhibition has been organized by The Cleveland Museum of Art in collaboration with the Capodimonte and the Kimbell. Ann Tzeutschler Lurie, curator of paintings at The Cleveland Museum of Art, coordinated the project.

Catalogues published in English and Italian--more than 250 pages with 24 color plates and about 110 black and white illustrations--serve as exhibition catalogue, catalogue raisonné, and the first published monograph on Cavallino's work. Contributors include Nicola Spinosa, director of the Museo e Gallerie Nazionali di Capodimonte; Giuseppe Galossa, president of the Neapolitan Society of Italian History; Ann Percy, acting curator of prints and drawings at The Philadelphia Museum of Art; and Ann Tzeutschler Lurie.

Many related activities have been planned for the Cavallino exhibition, including a symposium to be held on Friday and Saturday, November 16 and 17. A supporting exhibition, Baroque Imagery, has been organized by John Schloder, assistant curator in the Museum's department of art history and education. The Cavallino exhibition is supported in part by a grant from the National Endowment for the Arts.

After the Cleveland showing, the exhibition travels to the Kimbell Art Museum, Fort Worth, Texas, January 26-March 24, 1985, and the Museo e Gallerie Nazionali di Capodimonte, at the Museo Pignatelli Cortes, Naples, Italy, April 24-June 26, 1985.

MATERIAL MATTERS: FIFTY YEARS OF GIFTS FROM THE TEXTILE ARTS CLUB

November 21 - December 30, 1984

Among the 40 textiles given to the Museum over the past 50 years by the Textile Arts Club are some of the most important works in the Museum's textile collection. This exhibition, celebrating the 50th anniversary of the Textile Arts Club, marks the first time all of these gifts have been displayed together. Organized by Anne Wardwell, curator of textiles, the show includes textiles from sixth-century Egyptian fragments to complete costumes, including an eighteenth-century Indian caftan and a nineteenth-century Indian sari, as well as several contemporary works. A catalogue accompanies the exhibition.

*THE WORK OF ATGET: THE ANCIEN REGIME

January 23 - March 3, 1985

This traveling exhibition of 120 photographs is the third of four exhibitions from the Museum of Modern Art, New York, exploring the work of Eugene Atget (1857-1927). Atget was a commercial photographer who worked in and around Paris for more than 30 years. His work was known to only a few archivists and artists at the time of his death, though he made perhaps 10,000 photographs during his lifetime. The photographs in this exhibition concentrate on three monuments of France's artistocratic past: the gardens of Versailles, Saint-Cloud, and Sceaux.

The accompanying book/catalogue The Work of Atget: The Ancien Regime is the third in a series of four being published by MOMA in conjunction with the exhibitions. It

includes 120 plates and 47 reference illustrations, with extensive notes by exhibition organizer John Szarkowski, director of the department of photography at MOMA.

The exhibition was organized by MOMA as part of the Springs Industries series on the art of photography at The Museum of Modern Art and is supported by a grant from Spring Industries, Inc.

*VENICE: THE AMERICAN VIEW, 1860-1920

February 27 - April 21, 1985

About 120 paintings, watercolors, etchings, and pastels by eminent 19th-century American artists make up this exhibition, the first investigating Venice as a subject in American art. The exhibition and accompanying catalogue, brochure, and interpretive labels record the popularity of Venice as a painter's subject and the wide variety of ways in which Americans perceived the city, the Venetians, and the European past.

Focusing on the work of John Singer Sargent (1856-1925), James McNeill Whistler (1834-1903), and Maurice Prendergast (1859-1924), the exhibition reveals the extraordinary quality, variety, and eloquence of their Venetian work. Venetian works by two dozen other American artists of the period are also included.

The exhibition is presented in four principal sections: Monuments includes buildings and places associated with Venice's history, such as the Doge's Palace, the Rialto Bridge, and St. Mark's Square; Vernacular Spaces shows views other than monumental locations in the city; Figure Pieces and Genre Scenes exhibits images of glassblowers, lacemakers, and beadstringers; and Monuments Re-perceived includes some thought-provoking images of Venice based on artists' radically altered perspectives.

Dr. Margaretta Lovell, Ednah Root curator of American paintings at the Fine Arts Museums of San Francisco, organized the exhibition, which has been shown at the California Palace of the Legion of Honor in San Francisco.

YEAR IN REVIEW

April 3 - May 5, 1985

An exhibition of all 1984 acquisitions of The Cleveland Museum of Art. Each year the Museum exhibits the works it has acquired during the previous year, the only time that all of the new additions to the collection are exhibited as a group. None of the works will have been previously exhibited in the Museum. The April issue of the Museum <u>Bulletin</u> is the catalogue for this major exhibition.

RENAISSANCE DRAWINGS FROM THE AMBROSIANA

April 3 - June 16, 1985

This exhibition from the Biblioteca Ambrosiana, Milan, is the first of its kind to travel extensively outside Italy and the first to show in America these 14th- to early 17th-century German and Italian drawings. Among the more than 80 works are drawings by well known masters, such as Pisanello (ca. 1395-ca. 1455),

Leonardo (1452-1519), Holbein (1465-1524), Dürer (1471-1528), Giulio Romano (ca. 1499-1546), Bruegel (1525-1569), and Barocci (1535-1612). The exhibition was organized by The Medieval Institute of the University of Notre Dame, Indiana, in conjunction with a Kress Foundation grant to create a computer catalogue of all the Ambrosiana drawings. Selections for the exhibition were made by a team of experts with the consent of Angelo Paredi, Prefect of the Ambrosiana. A catalogue by Robert Coleman, drawings cataloguer at The Medieval Institute, and Giulio Bora of Sacro Cuore in Milan, and wall text accompany the exhibition. The Cleveland showing is being coordinated by Hilliard Goldfarb, assistant curator of prints and drawings.

*The May Show

June 12 - July 21, 1985

The 66th annual juried exhibition of works by artists and craftsmen of Ohio's Western Reserve region, organized by Tom Hinson, curator of contemporary art. Guest jurors are assisted by Museum staff as judges. The May issue of the Museum Bulletin catalogues the exhibition.

PRINTS AND DRAWINGS EXHIBITIONS

LEPERE, LEGROS, AND BUHOT

Through July 29, 1984

This exhibition of about 90 prints and drawings from the Museum's collection concentrates on the work of three undeservedly little-known 19th-century printmakers, Auguste Lepere (1849-1918), Alphonse Legros (1837-1911), and Felix Buhot (1847-1898). Lepere and Legros were prolific illustrators, and Buhot an accomplished etcher and printmaker celebrated in his time. A selection of preparatory drawings from Lepere's series, L'Histoire de la Guerre, is included. The exhibition was organized by Hilliard Goldfarb, assistant curator of prints and drawings.

EASTWARD FROM THE RHINE: ROMANTICISM TO ABSTRACTION, 1800-1925

Through September 9, 1984

Louise Richards, chief curator of prints and drawings, has selected more than 90 works, principally lithographs, etchings, and woodcuts, from the Museum's collection to explore the beginnings of modernism in prints and drawings by artists from Germany, Austria, Czechoslovakia, Hungary, Poland, and Russia. Artists represented include Alexander Orlowski (1777-1832), Jacob Alt (1789-1872), Lovis Corinth (1858-1925), Wassily Kandinsky (1866-1944), Emil Nolde (1867-1956), Sandor Bortnyik (1893-1976), and Marc Chagall (b. 1887).

TWO HUNDRED YEARS OF BRITISH PRINTS

August 14 - December 2, 1984

The more than 90 prints in this exhibition, selected by Jane Glaubinger, assistant curator of prints and drawings, trace two hundred years (1750-1950) of British printmaking. Early 18th-century British printmakers generally made engravings reproducing popular paintings, but by 1750 some British artists began to experiment with new kinds of prints, such as Paul Sandby's aquatints, Thomas Gainsborough's soft ground etchings, and George Stubbs's combinations of intaglio techniques. Works as various as John Sell Cotman's atmospheric etchings of naturalistic landscapes and William Blake's visionary engravings show the range of 19th-century British prints. The exhibition also includes 20th-century examples by Scottish printmakers Muirhead Bone, James McBey, and David Young Cameron, and works by Ben Nicholson, Bridget Riley, Henry Moore, and David Hockney.

TRANSFORMATIONS IN JAPANESE PRINTMAKING: 1800-1980

September 25 - December 30, 1984

Hilliard Goldfarb, assistant curator of prints and drawings, has selected about 100 prints from the Museum's prints and drawings and Oriental collections to demonstrate changes in Japanese printmaking over the past 180 years. The exhibition includes representative works from the early 19th century through the Meiji period to contemporary Japanese woodcut and alternative printmaking methods. Included are works by Utamaro (1754-1806), Hokusai (1760-1849), Kunisada (1786-1864), Hiroshige (1797-1858), Kuniyoshi (1797-1861), Yoshitoshi (1839-1892), Munakata (1903-1975), and Hamaguchi (b. 1909).

VENICE

December 18, 1984 - March 10, 1985

An exhibition of prints from the Museum's collection selected by Louise Richards, chief curator of prints and drawings, to complement the exhibitions Venice: The American View, 1860-1920 and Kenneth Snelson: Panoramic Photographs of Venice.

BARBIZON PRINTS

April 3 - June 16, 1985

About 90 prints from the Museum's collection make up this exhibition of the work of artists active between 1830 and 1880 in the French village of Barbizon on the edge of the Forest of Fontainbleau. Artists such as Corot, Millet, and Daubigny worked directly from nature and favored landscapes and realistic portrayals of rural scenes and characters. Barbizon artists helped stimulate interest in etching in France and produced cliché-verre prints using a technique closely related to the then recent invention of photography. Jane Glaubinger, assistant curator of prints and drawings, organized the exhibition.

EDUCATIONAL EXHIBITIONS

ODILON REDON: DREAM CREATURES AND ANEMONES

August 21 - October 14, 1984

Odilon Redon (1840-1916), one of the most important Symbolists, is the subject of this educational exhibition. Through nearly 50 works from the Museum's collections, principally black and white lithographs and a few pastels, it examines Redon's use of imaginative subjects and the interplay between conscious and subconscious themes in his work. Examples from five of Redon's lithographic series are included:

The Temptation of St. Anthony, The Apocalypse of St. John, Homage to Goya, The Haunted House, and The Night. Mariana Carpinisan, instructor in the Museum's department of art history and education, organized the show and wrote its accompanying brochure.

BAROQUE IMAGERY

November 6, 1984 - January 6, 1985

This educational exhibition complements the major Bernardo Cavallino exhibition. It presents over 40 paintings, prints, drawings, and sculptures dating from the later Mannerist period (late 16th century) and the emergence of Caravaggio's "new realism" through the first half of the 17th century. John Schloder, assistant curator in the Museum's department of art history and education, selected works by artists who worked in Naples or whose works greatly influenced the Neapolitan school, concentrating on religious art of the Counter-Reformation, 17th-century genre painting from Northern Europe, and the Neapolitans' fascination with witchcraft and sorcery. The exhibition, drawn mainly from the collections of the Cleveland Museum with several loans from the Allen Memorial Art Museum, Oberlin, Ohio, includes works by Ribera (1591-1652), Rosa (1615-1673), Rubens (1577-1640), Domenichino (1581-1641), and Sweerts (1618-1664). A catalogue accompanies the exhibition.

TEXTILES IN THE DAILY LIFE OF THE MIDDLE AGES

January 22 - March 17, 1985

More than 30 textiles dating from the 12th to 16th centuries from the Museum's collections and a French tapestry ("Scene of Courtly Life," ca. 1490) on loan from The Philadelphia Museum of Art are included in this educational exhibition designed to help Museum visitors understand how various textiles were used in their original settings. Rebecca Martin, instructor in the Museum's department of art history and education, divides the exhibition into two sections—secular textiles (costumes, curtains, bed and bath linens, and tapestries) and ecclesiastical textiles (church vestments, altar cloths, reliquary bags, relic wrappings, and shrouds.) Related works, showing textiles and clothing in use, include panel paintings, manuscript illuminations, stained-glass, ivory carving, and sculpture. A catalogue, written by Dr. Martin, accompanies the exhibition.

THE FINE ART OF GRAPHIC DESIGN

April 9 - May 26, 1985

About 50 works drawn primarily from the Museum's prints and drawings, modern art, library, and extensions collections as well as several local lenders have been selected by Sara Jane Pearman, slide librarian at The Cleveland Museum of Art.

This educational exhibition covering all phases of the history of graphic design includes books, posters, illustrations, cartoons, cartography, photography, typography, advertising materials, and packaging examples dating from the 15th century til today. Dr. Pearman places primary emphasis on 19th- and 20th-century works in an effort to define the broad scope of graphic design and to provide contemporary examples of good graphic design. Explanatory wall labels and a pamphlet accompany the exhibition.

OTHER EXHIBITIONS

FOCUS: FIBER

Through August 5, 1984

This annual juried exhibition of original works by members of the Textile Arts Club of Cleveland encompasses all textile techniques including weaving, printing and dyeing, papermaking, embroidery, applique, macrame, xerography, and photo-imagery.

GREEK ISLAND EMBROIDERY

Through Spring 1985

This exhibition examines embroidery's central role in the lives of women living on the islands surrounding the Greek peninsula. Anne Wardwell, curator of textiles, selected from the Museum's collection more than 25 examples of embroidery from the major Greek islands dating from the 16th through the 19th centuries. These works feature designs, techniques, and colors characteristic of the major island groups as well as regional differences reflecting the varied influences of Turkish Ottoman weavings, Italian laces, and Mediterranean folk embroidery. The exhibition is accompanied by explanatory wall text.

MIRRORS: ART AND SYMBOL

Through November 18, 1984

The recent acquisition of an extraordinary pair of Egyptian bronze mirrors (c. 1450 BC) inspired this exhibition of nearly 30 hand mirrors from the Museum's collection. Examples of ancient Greek, Etruscan, Chinese, and Japanese mirrors are included along with prints, drawings, and decorative objects depicting mirrors in use or as symbols. Modern hand mirrors designed by artists such as Rodin and Lalique provide a postscript. The exhibition was organized by Jenifer Neils, assistant curator of ancient art, and Elinor Pearlstein, assistant curator of Oriental art, and is accompanied by explanatory labels.

RALPH STEINER PHOTOGRAPHS

August 14 - October 7, 1984

This exhibition includes about 20 photographs spanning the career of Cleveland-born photographer Ralph Steiner (b. 1899). Steiner began taking photographs, primarily soft-focus landscapes, at the age of fifteen and in his early twenties studied at Clarence White's School of Design in New York. A meeting with Paul Strand in 1926 or 1927 confirmed Steiner in his choice of "straight" photography and the abstract forms of billboards, posters, and window signs as subjects. Though Steiner spent much time making documentary films, he continued to take photographs, eventually returning to the landscapes that had interested him in his youth. Tom Hinson, curator of contemporary art, organized the exhibition with photographs from the collection of a private lender.

KENNETH SNELSON: PANORAMIC PHOTOGRAPHS OF VENICE

February 26 - April 28, 1985

Tom Hinson, curator of contemporary art, has selected photographs from Kenneth Snelson's latest series of panoramas--Venice at sunrise--for this exhibition organized to complement the major traveling exhibition Venice: The American View, 1860-1920. Well known as a sculptor, Snelson has been photographing panoramic views since 1975. Snelson's 360-degree surveys of Venice include buildings, decorative railings, alleyways, canals, gondolas, animals, and occasional pedestrians. He used a Widelux camera to produce color prints each measuring about $44 \times 6\frac{1}{2}$ inches; laid flat, like map projects, the finished prints begin and end with the same view.

FOCUS: FIBER

June 12 - August 4, 1985

A juried show of original works by members of the Textile Arts Club of Cleveland, this annual exhibition encompasses many textile techniques, including weaving, printing and dyeing, papermaking, embroidery, applique, macrame, xerography, and photo-imagery.

For additional information or photographs, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.